



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

exhibitions in the summer as in other seasons of the year. Three special exhibitions were opened on July 15: paintings by Paul Dougherty and Jonas Lie, and a selected group of paintings by American and European artists.

The Lie exhibition consisted entirely of paintings of the Panama Canal, executed in Mr. Lie's usual free and vigorous style. This exhibition remained until September 20. The Paul Dougherty collection, which included some twenty-five marines and landscapes, closed August 16. Mr. Dougherty is now thought of chiefly as an accomplished painter of marines; but his mountain landscapes, although less well known, are no less important.

The third exhibition, which was removed August 9, was a collection of paintings, forty-three in number, selected from the annual international exhibition at Carnegie Institute, Pittsburgh, 1914, and assembled by the American Federation of Arts as a travelling exhibition to tour the museums of the country. The paintings were recent works, painted mostly within the last two years; all were important, and four works awarded Honorable Mention at Carnegie Institute were included. As a whole the collection was remarkable for its color and great diver-

sity in technique and subject. It afforded an excellent opportunity to see juxtaposed American works and paintings representative of France, England, Germany, Austria, Sweden, Holland and Belgium.

An interesting collection of about 110 photographs of American sculpture, chiefly architectural, has been on view since July 6 in Corridor 54.

The Art Institute is always fortunate in being able to show, in the summer, private collections which would not otherwise be available to the public. The paintings of Mr. Martin A. Ryerson, filling two galleries, Mrs. Chauncey J. Blair's collection of Mediaeval and Renaissance Art, also occupying two galleries, and paintings from the collection of Mrs. W. W. Kimball, all reported in previous Bulletins, have remained throughout the summer. Paintings from Mr. Hutchinson's collection, familiar to Art Institute visitors, and the collections of Mr. Edward B. Butler and Mr. Henry C. Lytton were also installed in the galleries for most of this period. Mr. Butler's collection, which was lent to the Art Institute for the first time, included among other fine paintings, a remarkable Inness and Mauve which excited much attention.

NOTES

EUROPEAN MAPS—These valuable sets of road-maps, which Mr. Ryerson presented to the Library, receive further mention in this BULLETIN in Library Notes. They give detailed information about places and distances, not only all the cities given on ordinary maps being charted but also all the smaller villages and all the roads. The maps will be of great interest to those who are

closely following the movements of the European armies in the present war.

GIFT OF WILLIAM T. FENTON—"The cradle song," a painting of English home life, which has been in the Art Institute as a loan since 1910, and has made a strong popular appeal, has been presented to the Institute by its owner, Mr. William Taylor Fenton. The

picture was painted in 1887 by Arthur Hacker, a contemporary English painter, who studied at the Royal Academy Schools, and in Paris under Bonnat, and was elected Royal Academician in 1910. In addition to the domestic genre painting characteristic of his work in the eighties, Arthur Hacker has sought inspiration in pastoral life and in the effects of light and atmosphere in the London streets. He has also done much portrait painting.

INSTRUCTION FOR CHILDREN—The Art Institute has always admitted free to the galleries children of the Chicago public schools and their teachers; and for some years members of the staff have given talks in the galleries and class-room to those who have applied. But no systematic effort has been made to introduce all Chicago school children to the Art Institute and to provide for them suitable instruction about the collections. To devise the best means of accomplishing this a meeting was held at the Art Institute in the summer, attended by representatives of the Board of Education, Municipal Art League, Public School Art Society, School Art Departments, Illinois Congress of Mothers, and General Federation of Women's Clubs. It was agreed that a committee be formed to consider suggestions and devise a plan; and that this committee be a delegate body composed of a representative and an alternate from each organization interested.

SALE OF POSTCARDS—It is interesting to note the astonishing increase in the sale of postcards at the Art Institute. In June, 1913, the number of cards sold was 2,968; in September 4,108 were sold;

in October 11,767; in November 18,415; while in June, 1914, the number of cards sold was 21,354; in July 22,046; and in August 23,510.

"VICTORY" BY EVELYN LONGMAN—The statue "Victory," reproduced on the first page of this BULLETIN, which was cast in bronze and presented by Jules Berchem last year, was Miss Longman's first piece of importance. The plaster cast of it was the crown piece of Festival Hall at the St. Louis Exposition in 1904, at which it was awarded a silver medal. In 1905 the artist presented the original plaster model to the Art Institute, where she had begun her study as a sculptor with Lorado Taft. After her graduation from the school of the Institute Miss Longman went east and studied with Daniel Chester French. She is a member of the National Sculpture Society, the American Numismatic Society, American Federation of Arts and an associate of the National Academy of Design.

NEW INSTRUCTORS—Karl Albert Buehr, a Chicago artist who has lived long abroad, is now appointed an instructor of advanced classes in painting in the school. Mr. Buehr was graduated from the Art Institute in 1894 and has also studied in France and Holland. In 1904, at the St. Louis Exposition he was awarded a bronze medal; in 1910 an honorable mention in the Paris Salon; in 1914 the silver medal of the Chicago Society of Artists.

In the School of Architecture Mr. Ostergren has been appointed Associate Professor; Mr. E. S. Campbell, formerly Assistant Professor in Carnegie Institute of Technology, is Assistant Professor, and

Mr. William H. Lautz, a graduate of the school, has been appointed Instructor.

Fine Arts of the Panama-Pacific International Exposition.

NEW COLOR REPRODUCTIONS—The sale of Art Institute color reproductions of paintings selected from the galleries of the Institute has been increasing so that the average sales now approximate five hundred copies per month. A new series is almost ready for the press. This will consist of reproductions of the following paintings: Troyon's "Returning from market," Millet's "New born calf," Breton's "Song of the lark," Gérôme's "Grief of the Pasha," Nourse's "Mother and children," Richards' "August moon," Inness' "After a summer shower," and Bouguereau's "The bathers." An illustrated price list containing all of the reproductions on sale at the Institute, including photographs, postcards, etc., has been issued and will be sent free to any one upon request.

FRIENDS OF AMERICAN ART—"The solitude of the soul," the group by Lorado Taft, which the Friends of American Art commissioned Mr. Taft to put into marble, is now finished and will be installed in the Art Institute by October 1. This group was awarded a silver medal at the Pan-American Exposition, Buffalo, in 1901; and a gold medal at the Universal Exposition, St. Louis, in 1904. The reproduction on page 23 of this BULLETIN is from a plaster cast, lent by Mr. Taft, which has stood in the Art Institute for some years.

EUGENE PIRARD'S APPOINTMENT—Eugene Pirard, who has been connected with the Art Institute for almost twenty years, has received the appointment of head gallery-man in the Department of

REDECORATION OF GALLERIES—The work of redecorating and rehabilitating galleries, wherever necessary, is steadily progressing. The use of old gold wainscoting has proved generally satisfactory and it is planned eventually to have the coves of all the rooms done in old gold. Gallery 30 is now ready for the installation of a loan collection of paintings and art objects belonging to Mr. Martin A. Ryerson. These will be put in place soon after the close of the Industrial Arts exhibition.

SCULPTURE COMPETITION—The Illinois State Art Commission is conducting a competition, open to all American sculptors, for statues of Lincoln and Douglas. Appropriations of \$50,000 and \$25,000, respectively, have been secured. These statues are to be erected on the Capitol grounds at Springfield. The preliminary contest was held at the Art Institute on September 16, when a large number of models were submitted to the State Art Commission as jury. In the Lincoln competition the Commission selected four sculptors who will be paid for making enlarged models from which the final selection will be made. Three competitors were selected to make enlarged models for the Douglas statue. The chosen models and those awarded prizes were exhibited in the Institute for two weeks. The State Art Commission is made up as follows: Governor Edward F. Dunne, ex-officio, Frederic Clay Bartlett, Ralph Clarkson, Leonard Crunelle, Hugh S. Magill, Jr., Martin Roche, Lorado Taft, J.C. Vaughan and John Devereux York.



THE SOLITUDE OF THE SOUL—BY LORADO TAFT
(From the plaster cast)
PRESENTED BY THE FRIENDS OF AMERICAN ART